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HARMONY ARTISTS

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7. This production utilizes the following positions:

- * Balcony Rail
- * Near Box Boom
- * Far Box Boom

Balcony rail and far box booms can be installed in a cave. If adequate positions do not exist, they will need to be installed. Please discuss with the production staff in advance.

8. In some theatres, we will be hanging service trusses SL and SR - 4 points each. The points must hold 1,500 pounds. Service truss weights approximately 4,000 pounds.
9. We require 200 lbs. of dry ice per performance. Dry ice must be cut in slabs. A storage container must be provided, large enough to store all required dry ice.

SOUND DEPARTMENT

SOUND REQUIRED POWER: Unique (AUDIO ONLY) 3-phase 200 Amp service with isolated ground - may not be shared with any other powered systems (i.e. Dimmers, Automation Motors, Air Conditioning etc.). Power needed within 50' of SR Service Truss. Minimum service to safely operate the show is 100 Amp, 3-phase. Actual current draw is in the neighborhood of 80 Amps per leg.

SOUND DEPARTMENT

1. Our Sound Mixing position is 8' x 12'. The sound mixing position must be near the centerline at the rear of the orchestra section of the house within the seating section or immediately behind the seating section and preferably within sight of the center cluster. Any seats must be removed prior to the beginning of the load-in. The console area provided must be level, with a flat surface. Easy access and egress to sound position by sound operator is necessary throughout the performance. The show cannot be mixed from a closed room or room with a window. Under all circumstances, our production will run and use its own multi-cable to and from the sound position and the stage area. The venue must ensure that the cable run from the FOH to the stage is clear of audience traffic and is NOT run through conduits/pipe/tubes which would pinch, bend or otherwise damage the cables. Due to scheduling, it is preferable to run the cables along the seating of the Orchestra level.
2. We will require a center cluster truss position for the production. We travel with a truss system and two 1/2 Ton motors for this purpose if house motors/winches are not available in this position. Our center cluster weighs approximately 1000 lbs including the truss and rigging. If a house truss is permanently mounted (non removable) in this position please contact the New York office immediately. The house chain motor points must be appropriately spaced in order to rig the production truss. We can accommodate spacing between points (either side of center) of up to 20 feet. If required, any existing house cluster, proscenium and delay speakers must be removed. The show will need full access to hang necessary proscenium speakers, delay speakers and video equipment in the theatre.
3. We carry a complete sound system and insist that our own console, microphones, playback devices and speaker system be used. We reserve the right to use our own speaker system exclusively. If it is determined by our soundman to be advantageous, we will tie into your house sound and/or paging

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system with a 600-ohm LINE LEVEL output and use it in addition to our system. We will require full access to all house sound, paging, video and hearing-impaired systems.

4. This production will utilize 40 channels of UHF Wireless Radios, 10 channels of UHF HME Comm. and at least 8 channels of UHF Motorola walkie-talkies. The use of walkie-talkies or other broadcasting devices in the theatre other than those provided by the show is not allowed.
5. A phone line should be made available at the sound console position for the run of the show. This line should be compatible with a modem (not digital in other words) and should have the ability of accessing long distance via a 1-800 number.
6. A functional dressing room paging system is required. This system should allow paging from our systems via a 600-ohm LINE LEVEL input. If the theatre does not have functional paging speakers in all backstage areas (including dressing rooms) please inform the New York office immediately.
7. The production travels with a pair of 24' high sound towers that will be placed on either side of the stage. The footprint of each tower is 40" wide (SL to SR) and 36" deep (up and downstage). These towers, when loaded with speakers and rigging, will each weigh in excess of 2000 lbs. The venue/producer shall be responsible for ensuring the safety of floor loading as well as the ability of fastening the tower to the building through the proscenium wall and/or with an overhead steel safety cable. Placement of the towers will be at the discretion of the production.

PROPERTY DEPARTMENT

1. We require a professional upright piano (not a console), on a piano dolly, which must be tuned (A=440) before the first rehearsal in each city and thereafter every week. The piano is for rehearsal purposes only.
2. We require 20 music stands with stand lights and chairs in the orchestra pit for the musicians.
3. Please be certain that there are at least 80 chairs total for use in the dressing rooms, backstage, and in the orchestra pit.
4. We require black carpeting or drape for the front and back walls of the pit, and black or dark grey carpet covering the pit floor.
5. Push brooms, mops, buckets and a vacuum must be available.
6. Two onstage water coolers must be provided, stationed upstage left and upstage right, for the duration of the engagement. Please place an initial order of 30 5-gallon jugs, and we will request to replenish as necessary.
7. The orchestra pit must be clear except for items listed above.

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WARDROBE DEPARTMENT

1. At least 6 - 15 amp 115 V circuits are required in the wardrobe area.
2. In the wardrobe area, there must be 6 six- or eight-foot work tables (at least two must be 8 feet) and 10 chairs, 10 rolling racks, and 2 large garbage cans.
3. Local presenter must provide 2 full size washers and dryers on the premises (or 1 of each, plus hookup for a second), for show use only. Washers must have individual cycle capabilities and water leaks. Dryers must be 220 volts. Coin-operated machines will be at the expense of the theatre. Appliances must be in full running condition on the first day of the load-in. *Sketch*
4. The production must provide 1 washer and 1 dryer. These machines will require appropriate electrical and water hookup adjacent to the in-house washers and dryers, should it be necessary to use them. *Sketch*
5. Crew Information: It is imperative that the same people work the load-in, load-out and performances. Of the total personnel, four must be experienced stitchers. Ideally, the composition of the wardrobe crew should be six females and three males. If this is not possible, at least 5 members of the crew must be female.
6. Crew Calls: There will be two four-hour work calls each week, on days to be determined by the wardrobe supervisor based on the performance schedule (usually Tuesday and Friday). The wardrobe crew will also be called for a one hour continuity call before the half-hour call before each performance except for the two days on which there is a work call.
7. A deep-fauceting utility sink with hot and cold running water will be needed for the cleaning and rinsing of costumes and wigs. This sink must be nearby the wardrobe and wig rooms yet separate from any sink used by theatre custodial and cleaning staff. *Sketch*
8. Wardrobe area must be well-lit and well-ventilated.

HAIR/WIG DEPARTMENT

1. At least 3 - 20 amp circuits are required in the wig area.
2. The wig area must be well-lit.
3. In wig area, there must be 1 six- or eight-foot work table with 1 - lighted mirror space, 1 height-adjustable chair, and 1 - trash can.
4. A deep sink with hot and cold running water (see Wardrobe Department #7) is required. *Sketch*
5. Crew Information: It is imperative that the same person works all of the performances. The hair crew member will be called from half-hour through the end of the performance.

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ORCHESTRA REQUIREMENTS

This production's orchestra is self-contained, and will use the orchestra pit. See Props requirements for chair and stand needs.

Sketch
 The conductor for Mamma Mia plays keyboards and conducts from a seated position. The seating space requirements are slightly larger than usual. This production needs a platform which is 58" (4'10") square and can be raised to a maximum height of 43" (3'7"). The keyboard, stand, music stands, conductor's chair and Pit Mix (for monitoring) all fit on this platform. The conductor must be able to see the deck from a seated position behind the keyboard and have access to all equipment mentioned above. There must be enough space between the edge of the stage and the pit wall behind the conductor, to accommodate necessary adjustments to our traveling podium.

DRESSING ROOM REQUIREMENTS

1. Our company consists of 30 performers, 1 conductor, 8 traveling musicians, 3 stage managers, 2 company managers, and a crew of 14 (including 2 wardrobe and 1 hair person).
2. The dressing room requirements are as follows:
 - 8 - Principal (1 person) Dressing Rooms
 - 2 - 2 person Rooms
 - 2 - Large Chorus (12 people) Rooms
 - 1 - Conductor Dressing Room
 - 2 - Band Room (accommodating up to 6)
3. All performers' dressing rooms must be cleaned - floors, make-up tables, mirrors, sinks and bathrooms - prior to the START of the load-in and maintained daily. These rooms must be well-lit with burned out bulbs replaced daily. They must have hot and cold running water, wardrobe racks, etc. in accordance with Actors' Equity Association requirements. Chairs, not stools or benches, are required at each space to be used by a performer.
4. Additionally, we will need the following rooms for staff personnel, which can be securely locked. Please provide keys to Stage Managers upon arrival.
 - 1 Room for Company Management with 2 private telephone lines and 1 private line for a fax, with no rollover features. For the fax, we prefer to have direct-dial long distance (not an in-house switchboard), in order to program autodial numbers into the machine. We will use a long distance calling card for this purpose.
 - 1 Room for Stage Management with 2 private telephone lines (one must be suitable for fax machine hook-up.)
 - 1 Room for Wardrobe Department (see Wardrobe Requirements)
 - 1 Room for Hair/Wigs Department (see Hair/Wigs Requirements)

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SECURITY INFORMATION

We require security personnel for each performance to arrive at the theatre 90 minutes before each performance and remain at the theatre until the last company member has departed. Throughout the engagement, all areas used by the company must be secured to the satisfaction of the company's representative. In addition, the stage door must be accessible for any scheduled work calls and/or rehearsals.

MANAGEMENT REQUIREMENTS

Please mail the following to Nina Lennan Associates, 1450 Broadway, Suite 2011, New York, New York, 10018, as soon as possible:

- List of the theatre personnel and presenting organization's personnel with their private office numbers and home phone numbers if possible.
- List of local doctors to include general practitioner, ear, nose and throat, chiropractor, podiatrist, dentist and OB/GYN, and appropriate hospital or medical center for emergency treatment, as well as a listing of local transportation, laundry facilities, drug store, grocery stores, health clubs, post offices, and nearby restaurants and hotels.
- A copy of the house seating plan which includes all seating areas.

ESTIMATED LOCAL CREW REQUIREMENTS

The following is an estimate of the number of local stagehands needed and approximate call times. Actual numbers of personnel may vary depending on local circumstances. These call times may increase or decrease and a final determination of personnel and call times will be made by the Head Carpenter.

PRE-ENGAGEMENT SPOTTING CALL

8 hour call	1	Head Carpenter
	13	Carpenters (5 riggers: 4 up, 1 down)
	1	Head Electrician (if necessary for tie-ins)
	1	Head Props (only if required by local conditions)
	6	Sound

LOAD IN (Yellow Card)

Our typical Load-in call is 13 hours spread over 2 days as follows:

Monday evening 5 hours
 Tuesday 8 hours

The estimated Load-out call is 5 hours. Load-out will begin at the closest hour following the final performance. This is also the minimum call and is subject to local conditions.

	<u>IN</u>	<u>REIN</u>	<u>OUT</u>
Carpentry	8	5	14
Electric	2	3*	8
Sound	4	1	8
Props	2	2	6
Wardrobe	9	9	9
Hair	1	1	1
Loaders	AS NEEDED		

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Pushers

AS NEEDED

*If local conditions do not allow the house electrician to perform deck cues, the number of local electricians will be raised to 4.

WORK CALLS

Any stage crew work calls will be scheduled as necessary, with advance notification.

TRUNK PICKUP & DELIVERY

Approximately 45 large personal trunks are transported with the production, and these need to be dropped off at one or more hotels during the Tuesday load-in. A truck with lift gate should be made available (a 22' rental truck is adequate for this purpose), and our road Props Supervisor will advise in advance any additional labor needs and furnish delivery information. On our final performance day, a truck will again be needed, to collect trunks from the hotel(s) and return to the theatre for loading.

CATERING

LOAD-IN: The local presenter must arrange to provide lunch (hot or cold sandwiches and assorted beverages) for local and touring sound crew during the Tuesday load-in. This may be ordered from a local takeout restaurant or deli (menu choices are appreciated), for delivery to the stage door at noon. If the theatre has an exclusive catering agreement, then the house caterer should be given this information.

LOAD-OUT: In most theatres, our crew and all local stagehands assigned to the load-out will require a catered hot meal, if the load-out is scheduled to go beyond five hours. The catered hot meal will need to be catered at split shifts: 5 hours after final curtain and 5.5 hours after final curtain. The load-out catering will be for approximately 55-60 people and should not be breakfast. Please confirm with the head carpenter to see if a meal is required.

~~MEALS - DATES:~~ In addition, catered meals (no pizza, but must be hot meal - no deli and salad trays) will generally be necessary between shows on 2-performance days, when the scheduled performance start times are less than 3 and 1/2 hours apart, or as dictated by local union conditions. Meals are for up to a total of 40 stagehands, road crew, and wardrobe, however, this is an estimated number, which may increase or decrease as determined by performance schedules and union regulations.

HOUSE MANAGEMENT

1. Running times are Act I - 1:04 and Act II - 1:06. We prefer 20-minute intermissions. House management will be advised by our Stage Manager of the seating hold policy, and should instruct the usher staff accordingly.
2. In the event of a change in cast, it will be necessary for the ushers to place printed announcements in each house program at no additional expense to producer. The production stage managers will supply these pre-printed announcements to the house 80 minutes before scheduled curtain.

PRESENTER AVAILABILITY

The Presenter or a representative must be available at all times to the Road Carpenter and the Production Stage Manager from one hour prior to the load-in to the end of the final performance. This person must be able to make decisions on behalf of the Presenter.

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SUMMARY OF MATERIALS TO BE MAILED TO THE NEW YORK OFFICE

- *Union Contracts with prevailing rates
- *Hanging plot (line set positions)
- *Ground plan and section in scale of stage dimensions and dressing room layout
- *The location, size, and access of the loading door
- *Local electric restrictions and codes
- *Parking availability/accessibility at the theatre, for rental cars of managers and crew.
- *Names & phone numbers of Carpenter/Tech Director, Electrician, Theatre Manager, Concessions/Souvenir Manager, Promoter Contact
- *House seating plan
- *Director and local orientation list

In the event that the minimum technical and production requirements of this rider are not met, additional equipment and personnel not specified in this rider may be required.

If there is any further information you require, or if you anticipate any difficulty in meeting the needs as stated above, please contact:

Nina Lannan Associates

Devin Kendall

1450 Broadway, Suite 2011

New York, NY 10018

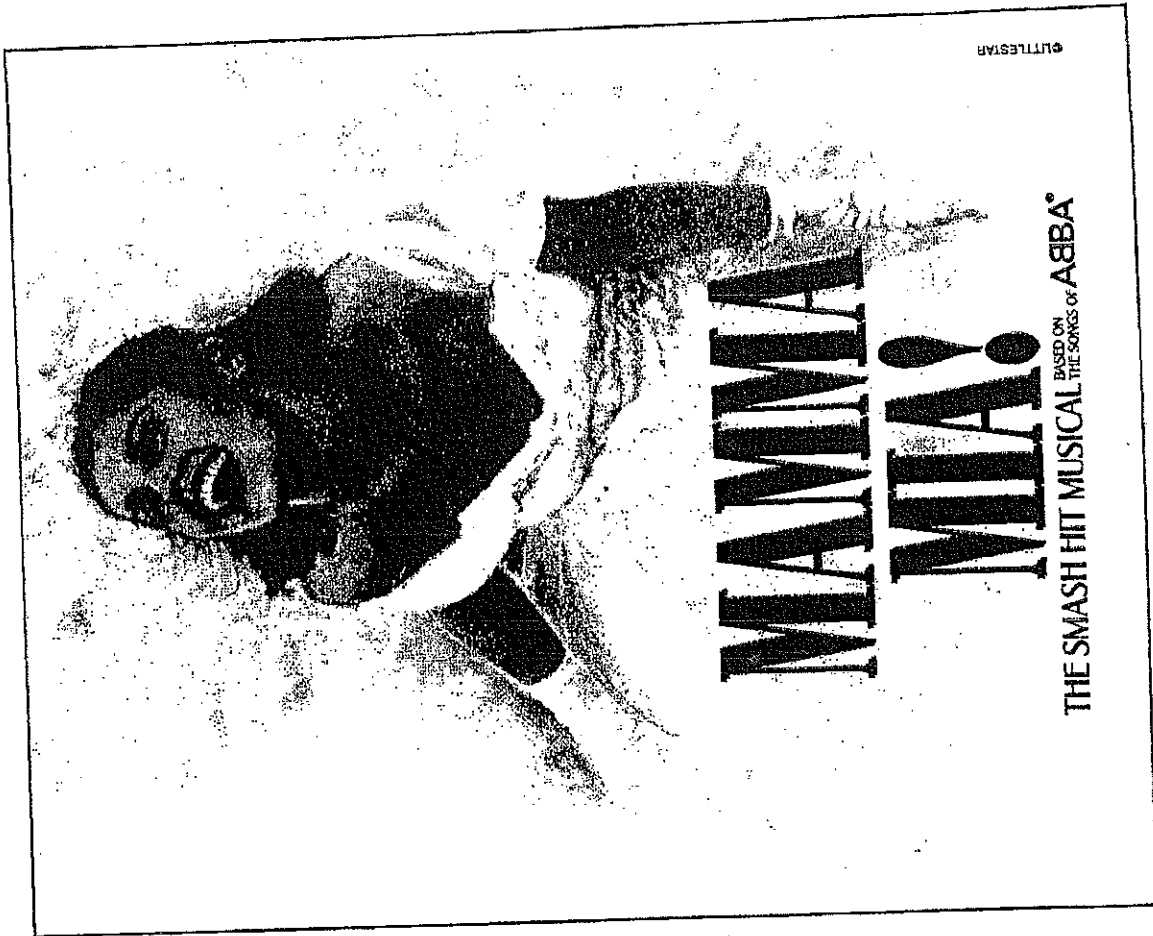
(212) 221-1122 (phone)

(212) 221-3222 (fax)

Tour Personnel - (reachable through the Management office if no number is listed):

General Manager	Nina Lannan & Devin Kendall	dkendell@nolannan.com
Stage Manager	Glynn Tether	347-423-8030
Head Carpenter	Herb Woodruff	612-743-6709
Head Electrician	Todd Davis	917-554-5586
Head Sound	Richard Camuso	954-294-4108
Head Props	Byron Reynolds	954-914-6407
Warehouse Supervisor	Sandy Haddon-Crossler	702-595-9024
Company Manager	Robert Terry	hnterry@aol.com

EXHIBIT 5



A message from Theatrical Arts International

Sometimes we are a part of something historic and we don't even know it. There have been numerous times where we have come to a theatre, watched a show and never thought about the show or the theatre's significance.

Audiences like yourself have watched shows here since 1928 featuring numerous legends such as Will Rogers, Jack Benny, Bob Hope, The Three Stooges, Rock Hudson, Jerry Seinfeld, Rita Hayworth and numerous others who have appeared on this stage.

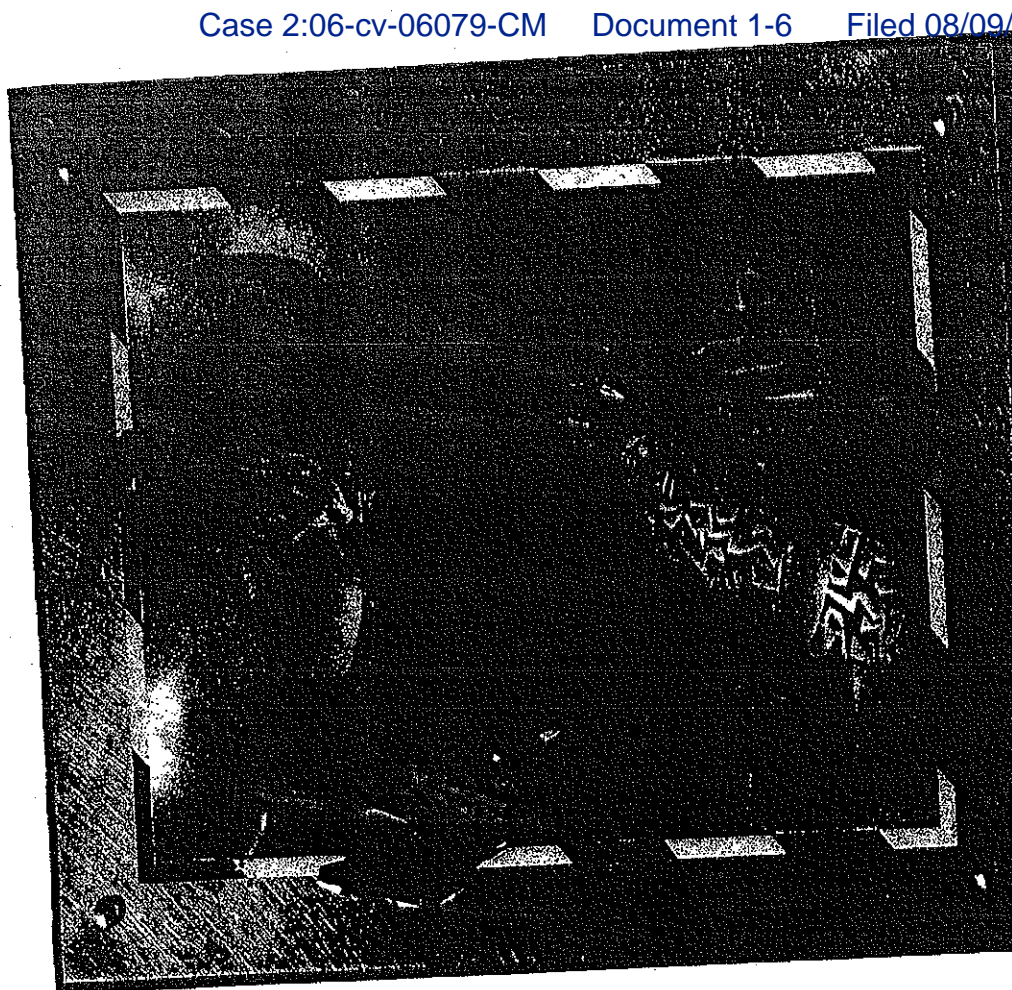
History is being made tonight because this is the first time Mamma Mia will have ever appeared in the Inland Empire. It has taken us no less than 3 years of hard work to get this spectacular production to appear at this theatre.

History is being made tonight as well because you are the first audience to witness a major transformation occurring to this beautiful theatre.

There has always been a large area upstairs never visible to audiences. Originally it was used as rental offices. Later it was used to house costumes for the San Bernardino Civic Light Opera. This area spans the entire length of the theatre. In the early 1990's a fire had destroyed it and it had been a dream of numerous supporters of the arts to one day see this area in all of its glory. Tonight, if you take a walk upstairs, you can get a glimpse of the beautiful California Room that is soon to open.

The most important significance of tonight is your participation. You are a part of this theatre's 78-year history now. It is my hope that with the new improvements to the theatre and the ability to see such an incredible production this will allow you to appreciate tonight's significance and help you continually be a part of this community and this glorious theatre's history.

Joseph, Allen & Bob



THEATRICAL ARTS INTERNATIONAL

California Theatre of Performing Arts
468 W. 4th Street San Bernardino
Mar 9-12, 2006

For tickets: 909-885-5152
www.theatricalarts.com

THE PRESS-ENTERPRISE
Inland Southern California's Newspaper

CAST

in order of appearance

Sophie Sheridan REKAH NUTT
 Ali TIFFANI BARBOUR
 Lisa KARLA L. BEARD
 Tanya LISA MANDEL
 Rosie LAURA WARE
 Donna Sheridan LAUREN MUFSON
 Sky ROBERT ADELMAN HANCOCK
 Pepper ROBERT PENDILLA
 Eddie MICHAEL GRAYMAN
 Harry Bright IAN SIMPSON
 Bill Austin MILO SHANDEL
 Sam Carmichael TONY CLEMENTS
 Father Alexandrios BRAD WILLS

THE ENSEMBLE

CATHRYN BASILE, JULIA COOK, COLIN DONNELL, MICHAEL GERHART,
 MARLENE HANDRAHAN, KURT ANDREW HANSEN, MICHAEL MARESCA,
 MARISA MARTINEZ, VINCENT ORTEGA, KRISTINE REESE, AMINA S. ROBINSON,
 ENRICO S. RODRIGUEZ, ANNE TOLPEGIN, BRAD WILLS

UNDERSTUDIES

For *Sophie Sheridan*—Cathryn Basile, Kristine Reese; for *Ali*—Cathryn Basile,
 Amina S. Robinson; for *Lisa*—Marisa Martinez, Kristine Reese; for *Tanya*—Julia Cook,
 Marlene Handrahan; for *Rosie*—Julia Cook, Anne Tolpegin; for *Donna Sheridan*—
 Marlene Handrahan, Anne Tolpegin; for *Sky*—Colin Donnell, Michael Maresca; for *Pepper*—
 Vincent Ortega, Enrico S. Rodriguez; for *Eddie*—Kevin Ashling, Vincent Ortega,
 Andrew Parkhurst; for *Harry Bright*—Michael Gerhart, Kurt Andrew Hansen, Brad Wills;
 for *Bill Austin*—Kurt Andrew Hansen, Brad Wills; for *Sam Carmichael*—Michael Gerhart,
 Kurt Andrew Hansen; for *Father Alexandrios*—Michael Gerhart, Kurt Andrew Hansen

SWINGS

KEVIN ASHLING, SARA BRASLOW
 ANDREW PARKHURST, ROSALIE VEGA
 Dance Captain—Andrew Parkhurst
 Assistant Dance Captain—Sara Braslow

THE BAND

Music Director/Keyboard 1—SUSAN DRAUS
 Associate Music Director/Keyboard 3—BILL CONGDON
 Keyboard 2—EMILY WITT
 Keyboard 4—CHRIS SARGENT
 Guitar 1—TIM MOREY
 Guitar 2—STEVE ROBERTS
 Electric Bass—PAUL PASMORE
 Drums—JEFF MacPHERSON
 Percussion—MARK MULE

Music Coordinator—SAM LUTFIYYA, MUSIC SERVICES INTERNATIONAL
 Synthesizer Programmer—NICHOLAS GILPIN



The use of any recording device, either audio or video, and the taking of
 photographs, either with or without flash, is strictly prohibited.

JUDY CRAYMER, RICHARD EAST AND BJÖRN ULVAEUS
 FOR LITTLESTAR IN ASSOCIATION WITH UNIVERSAL

PRESENT

MAMMA MIA!

MUSIC AND LYRICS BY

BENNY ANDERSSON
 BJÖRN ULVAEUS

AND SOME SONGS WITH STIG ANDERSON

BOOK BY CATHERINE JOHNSON

PRODUCTION DESIGNED BY
 MARK THOMPSON

LIGHTING DESIGNED BY
 HOWARD HARRISON

SOUND DESIGNED BY
 ANDREW BRUCE &
 BOBBY AITKEN

MUSICAL SUPERVISOR, ADDITIONAL MATERIAL
 & ARRANGEMENTS
 MARTIN KOCH

CHOREOGRAPHY
 ANTHONY VAN LAAST

DIRECTED BY
 PHYLLIDA LLOYD



SCENES & MUSICAL NUMBERS

in alphabetical order

CHIQUITITA

DANCING QUEEN

DOES YOUR MOTHER KNOW

GIMME! GIMME! GIMME!

HONEY, HONEY

I DO, I DO, I DO, I DO

I HAVE A DREAM

KNOWING ME, KNOWING YOU

LAY ALL YOUR LOVE ON ME

MAMMA MIA

MONEY, MONEY, MONEY

ONE OF US

OUR LAST SUMMER

SLIPPING THROUGH MY FINGERS

S.O.S.

SUPER TROUPER

TAKE A CHANCE ON ME

THANK YOU FOR THE MUSIC

THE NAME OF THE GAME

THE WINNER TAKES IT ALL

UNDER ATTACK

VOULEZ-VOUS

On a Greek Island, a wedding is about to take place...

PROLOGUE

Three months before the wedding

ACT ONE

The day before the wedding

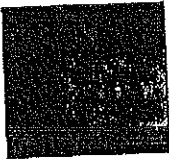
ACT TWO

The day of the wedding

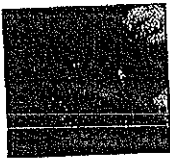
CAST



TONY
CLEMENTS



LAURA
WARE



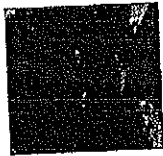
LISA
MANDEL



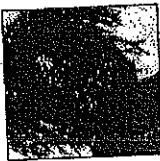
BEKAH
NUTT



LAUREN
MUESON



KARLA L.
BEARD



TIFANI
BARBOUR



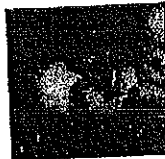
ROBERT ADELMAN
HANCOCK



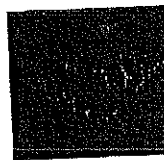
IAN
SIMPSON



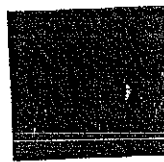
MILO
SHANDEL



SARA
BRASLOW



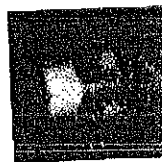
CATHRYN
BASILE



KEVIN
ASHLING



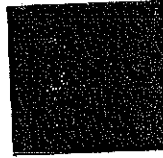
ROBERT
PENDILLA



MICHAEL
GRAYMAN



KURT ANDREW
HANSEN



MARLENE
HANDREHAN



MICHAEL
GERHART



COLIN
DONNELL



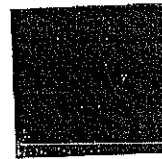
JULIA
COOK



KRISTINE
REESE



ANDREW
PARKHURST



VINCENT
ORTEGA



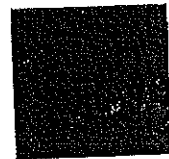
MARISA
MARTINEZ



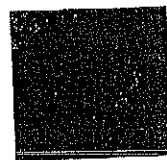
MICHAEL
MARESCA



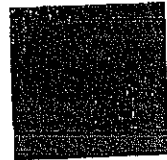
BRAD
WILLIS



ROSALIE
VEGA



ANNE
TOLPEGIN



ENRICO S.
RODRIGUEZ



AMINA S.
ROBINSON

WHO'S WHO in the CAST

LAUREN MUFSON (*Donna Sheridan*). Theater: *A New Brain* (Lincoln Center), *Groundhog* (MTC), Public Theater, BAM, O'Neill Center, *Kiss of the Spider Woman* (dir. Harold Prince), *The Book of Candy*, *The Predator's Ball*, *Man of La Mancha*, *No Way to Treat a Lady*. Many regional theater, club, and concert appearances. TV: "Law and Order: SVU," "Rosie O'Donnell Show." Proud member of Actors' Equity Association since 1988.

BEKAH NUTT (*Sophie Sheridan*) is a graduate of Baldwin-Wallace College and proud member of Actors' Equity. National tours: *South Pacific*, NYC: *Merry Christmas*, *Charlie Brown!* (original workshop). Favorite regional: *Wizard of Oz*; *Baby*; *You're a Good Man, Charlie Brown*; *Fame*; *Oktoberfest*; *Blood Brothers*. "Thanks Mom, Dad, Aunt Judy, Jamie and this amazing company!" RWYA.

LISA MANDEL (*Tanya*) a native Nevada and University of Arizona graduate (BSBA-MKTG). Broadway debut in *Sunset Boulevard* and understudied the role of "Ulla" in *The Producers*. Recurring roles on "ATWT," "David Letterman" and "Dr. Vegas." Lisa sits on the National Board of Directors for the UA's Alumni Association.

LAURA WARE (Roxie) holds a B.E.A. in Acting (UC Santa Barbara) and an M.F.A. in Musical Theatre (San Diego State University) and is proud to be justifying her degrees as a working member of Actors' Equity. Regional: *Annie* (Miss Hannigan), *42nd Street* (Maggie Jones), *Nurse* (Reverend Mother). Love to her family and friends.

TONY CLEMENTS (*Sam Carmichael*) is originally from Milwaukee, Wis. Nat'l tour: ensemble in *Mamma Mia!* (2nd national). Regional: Floyd Collins (Skyline) (Utah Opera), El Gallo in *The Fantasticks* (Utah Shakespeare), Prior in *Angels in America* (Milwaukee Chamber), Mike in *Shear Madness* (Milwaukee Rep). Tony is a proud member of Actors' Equity Association. www.tony-clements.com

MILO SHANDEL (*Bill Austin*). U.S.: *Mamma Mia!* (first national), *Forbidden Hollywood*. Canada: *Six Degrees...* (CanStage, Manitoba Theatre Centre), *Cabaret* (Grand, MTC), *Disney's Beauty and the Beast*, *Forbidden Broadway*, *Napoleon*, *House of Martin Guerre*, *Tartuffe* with Brent Carver (CanStage), Stratford Festival: *Merry Wives...*, *Macbeth*, *Amadeus* with Brian Bedford. Milo was born and raised in Vancouver, and is now based in Toronto.

WHO'S WHO in the CAST

IAN SIMPSON (*Harry Brigfit*). U.S.: *Mamma Mia!* (first national), *The Second Hurricane* (Chicago Humanities Festival), Canada: *King Lear*, *Humanities Festival*, *The Boyfriend*, *Coriolanus*, *Equus*, *The Camelot*, *The Spider Woman* (dir. Harold Prince), *Gandoliers* (Stratford Festival), *Gardener's Prefer Blondes*, *Shellock Holmes*, *Lady Be Good* (Shaw Festival). Other credits: *Falsettos*, *Les Misérables*, *The Merry Widow*, *Into the Woods*, *Oh, Coward*, *Jacques Brel...* and *Popcorn*.

ROBERT ADELMAN HANCOCK (Sky). National Tour: *Mamma Mia!* (first national), *Six*, *Long Wizard of Oz*. Regional: *Jarvis Jeyes The Dead* (Court Theatre), *The Fantasticks* (Utah Shakespearean Festival), *Hello Dolly*, *Ronin*, *Lady Be Good* (Skyline Opera), *Route 66* (Milwaukee Rep), among others. Originally from Nashville, Tenn. and grad of University of Tennessee. Proud member of Equity. "Thanks!" www.roberthancock.com

TIFFANI BARBOUR (Ali) recently appeared in a recurring role as Alice on CBS's "The Education of Max Bickford." Other credits: *Fame* (European tour), *Orestes* (Fin Gardie Arts) and *Bobos* (AMTF). Tiff is a co-founder of Threeleggedhurtle.com (Productions).

KARLA L. BEARD (*Lisa*) Regional credits: Midwest Premiere of *Dessa Rose* (Dessa Rose); *Sunday in the Park with George* (Celeste #2); *Alibi*; *Midwinter* (Charlamagne); *Once on This Island* (Tilmourne); *Miss Saigon* (Gigi); *Amien Corner*, *Piano Lesson*.

MICHAEL GRAYMAN (Eddie). National tours: *West Side Story*, *The King and I*. Regional: *The Sun of Us* (Boston premiere), *The Fantasticks* (Matt—Los Angeles), *The Music Man*. Television: "General Hospital." Member, Actors' Equity.

ROBERT PENDILLA (*Pepper*). Credits include numerous television/film, music video and commercial appearances. Most recent stage credits: *Alida*, *Flower Drum Song*, *My Fair Lady*, *Mame*, *Dorian* and *Disney's Aladdin*. "Thanks to family, friends and K.S.A."

KEVIN ASHLING (*Swing*). AEA member. Tours: *Grease*, *Footloose*, *West Side Story*, *The Music of Andrew Lloyd Webber*. "This is for my Poppy!" "Home is the sailor, Home from the sea." www.KevinAshling.com.

CATHRYN BASILE (*Ensemble*). New York: *Henry, Sweet Henry* (York Theatre). Readings: *Parry Come Here* (Roundabout), *Last Dance*, *Slat* (Goodspeed). Regional: MUNCY. B.E.A. University of Michigan. "Thanks to Henderson/Hogan, Mark Madama, friends, family and especially Mom and Dad!"

ANDREW PARKHURST (*Dance Captain*, *Swing*). Alvin Alley's *Memoria* (age 16). Young Artist Scholar, American Dance Festival. Roman Polanski's *Tanz der Vampire* (dance soloist) in Vienna. Five productions *West Side Story*, including in German. B.E.A., TCU. KCMO native. Member, AEA.

KRISTINE REESE (*Ensemble*). Credits: *Elena* (*Brigadoon*), *Rosa Bud* (*The Mystery of Edwin Drood*), *Ariel* (*Footloose*), *Hello, Dolly!* starting Michele Lee, featured performances with Cincinnati Pops and Cincinnati Symphony Orchestra. CCM Grad. "Thanks to friends, family, mom, dad and Billy."

AMINA S. ROBINSON (*Ensemble*). National tours: *Little Shop of Horrors*, Williamstown Theatre Festival *The Threepenny Opera*, *Under Milk Wood*, Classical Theatre of Harlem *Romeo and Juliet* (AUELCO nomination); Freedom Theatre *Scrubble The Musical*. Various regional credits. M.E.A. in acting Temple University.

ENRICO S. RODRIGUEZ (*Ensemble*). Broadway/off-Broadway: *Rent*, *Big Zuuza Don't!* (Miles), *Fame*, *Radio City Christmas Spectacular*; national tour: *Rent*; Regional: *Footloose* (Ren McCormack, NSMT), Pittsburgh CLO; NYMF: *But I'm A Cheerleader* (Dolph). "Thanks Mom, Dad, John, Collin, Henderson/Hogan and GOD!!!"

ANNE TOLPEGIN (*Ensemble*). Broadway/national tours: *Les Misérables* (Madame T u/s), *Regattine* (Mother), Regional: Chicago premiere of *Sondheim's Passion* (Fosca), *Man of La Mancha* (Aldonza), *Grand Hotel* (Rafaela); Northwestern University; proud AEA member.

ROSALIE VEGA (*Swing*). Film/television: *Ready to Rumble*, *Boyz n the Zoo*, *Training Day*, *City of Angels*. Commercial: Degree deodorant. Theatre: (Andrea) *Once On This Island*, (Viola) *Twelfth Night*, *Dreamgirls*. "Thank you Mom, Hari, and my dearest friends—I Love You."

BRAD WILIS (*Ensemble*). Thrilled to be joining this company. Broadway: *Annie*. National tours: *Annie*, *The Wizard of Oz*. Regional appearances include Ford's D.C. and Theatre-by-the-Sea. "Thanks David, Mom and Dad."

BETH E. ROBERTSON (*Production Stage Manager*). Credits: *Rent* (national tour), *2.5 Minute Ride*, *The Greenbird*, *Valley Song*, *The Invisible Circus* and Randy Newman's *Faust*. For Sledgehammer Theatre: *Peter Pan*, *Saint Plays*, *No Time Like the Present* and Mac Wellman's *7 Blows*.

SARA BRASLOW (*Assistant Dance Captain*, *Swing*). National tour: *Big River*. Regional: *Me and My Girl* (Goodspeed), *Beauty and the Beast* (NCT), *Funky Fairytale* (Trump Plaza). "Love and thanks to my family and husband, Don Daniels, for showing me how high to dream."

JULIA COOK (*Ensemble*). NYC and regional credits include: *Inside Out* (HERE), *Loves Labours Lost* (American Globe), *Morning Star* (Asolo), *A Midsummer Night's Dream* (American Stage). Proud member of Actors' Equity. "Love to Jefferson, Mom and Dad!"

COLIN DONNELL (*Ensemble*). Off-Broadway: *Almost Heaven: Songs of John Denver*. Regional: *Mame*, *Miss Saigon*, *Breakfast at Tiffany's*, *Jesus Christ Superstar* (MUNCY), *Hello Dolly*, *1776* (Stages St. Louis). B.A. Indiana University. "Love to my family/friends." Proud Member of Equity.

MICHAEL GERHART (*Ensemble*). Broadway: *The Phantom of the Opera*, *My Fair Lady*. National tours: *The Who's Tommy*, *My Fair Lady*, *The Music of Andrew Lloyd Webber*; *West Side Story* and *Chess*. Chicago native and Northwestern University graduate. "Love to Becky, Maddie and Collin."

MARLENE HANDRAHAN (*Ensemble*). From Prince Edward Island. Across Canada: *I Love You, You're Perfect, Now Change*; *The Secret Garden*; *Arnie of Green Gables*; *Emily of New Moon*; *Johnny Belinda*; *Oktoberfest*; *Brigadoon*; *Gays and Dolls*.

KURT ANDREW HANSEN (*Ensemble*) is a touring maniac and happy to be traveling again. He was last seen around the country and on Broadway in *Miss Saigon*. He also has numerous L.A. and regional credits. "Love to my girls."

MICHAEL MARESCA (*Ensemble*) began his career at Collin County Community College. Later he joined the national tour and Las Vegas Sahara productions of *Saturday Night Fever*. These shows are for his "Bunny" family and Papa.

MARISA MARTINEZ (*Ensemble*). Originally from Rochester, N.Y. She is excited to be making her professional debut in the national tour of *Mamma Mia!* She is a proud member of Actors' Equity Association.

VINCENT ORTEGA (*Ensemble*). Regional: *Babes in Arms* (Peter), *Big River* (Huck), workshop of *Disney's Aladdin* (Aladdin, Iago). Numerous video, film, and television credits; back-up singing/dancing for stars like Elvira Mistress of the Dark and Debbie Reynolds.

WHO'S WHO in the CAST

MICHAEL JOHN EGAN (*Stage Manager*). Broadway: *Les Misérables*, *Man of La Mancha*, *Never Gonna Dance*. National tours: *Les Misérables*, *Miss Saigon*, *Cabaret*, *Mamma Mia!*, *Gyps and Dolls*. Other credits include Seattle Opera, Spoleto Festival USA, 5th Avenue Theatre, Pittsburgh CLO.

JOYCE DAVIDSON (*Assistant Stage Manager*) most recently stage managed *Blue Man Group—Live at Luxor* in Las Vegas. She has also done extensive work with the La Jolla Playhouse, including such shows as *Jane Eyre*, *The Green Bird* and *Harmony*.

JUDY CRAYMER (*Producer*). After working for Cameron Mackintosh on the original production of *Cats*, Judy joined Tim Rice's production company and became Executive Producer of *Chess*. She then went on to a successful career in film and television. Judy worked for many years on the idea of creating a musical based on the songs of ABBA and formed Littlestar in 1996 to produce *Mamma Mia!*. She was also Executive Producer of the official ABBA documentary *The Winner Takes It All* and Executive Producer of the recent documentary *Super Trouper: A Celebratory Film from Waterloo to Mamma Mia!*. Judy is the Producer of *Mamma Mia!* in London, Broadway, Las Vegas, the national U.S. tour and the international tour, and also produced the productions in Toronto and Australasia. In 2002, Judy was presented with a Woman of the Year award in recognition of her international success with *Mamma Mia!*, and *Mamma Mia!* was nominated for a Tony Award for Best Musical.

RICHARD EAST (*Producer*). Born in Australia. A Fine Art graduate from the Victorian College of the Arts, Melbourne, Australia in 1977, Richard has worked in the entertainment industry for 24 years in Australia, London and the U.S. in various capacities including promoter, producer and artist manager. He is a peer of the Australia Council. Richard has been involved in *Mamma Mia!* from its inception.

BJÖRN ULVAEUS (*Music & Lyrics*) was born in 1945 in Gothenberg on the West Coast of Sweden. After a successful local career in Sweden with a folk group in the mid-'60s, he started his collaboration with Benny Andersson. They then went on to form ABBA with Agnetha Fältskog and Anni-Frid Lyngstad. Even during the ABBA years, the idea of writing a musical seemed appealing and, in 1981, Björn and Benny met Tim Rice and co-wrote *Chess* with him, which opened in the West End in 1986. In 1995, Björn and Benny opened a new

musical in Sweden called *Kristina from Drottningholm*, which played for three years in Sweden. In February 2002, the Swedish version of *Chess* opened in Stockholm.

BENNY ANDERSSON (*Music & Lyrics*). Born in Stockholm on December 16, 1946. Instructed by his father and grandfather, he started to play the accordion at the age of 6, and he has not stopped yet.

CATHERINE JOHNSON (*Book*). Theatre: *Rag Doll* and *Renegades* (Bristol Old Vic); *Too Much Too Young* (Bristol Old Vic and London Bubble); *Boys Mean Business*, *Dead Sheep*, *Little Baby Nothing* (Bush Theatre, London); *Shang-a-Lang* (Bush Theatre and national tour); *Mamma Mia!* (London West End, Canada, U.S., Australasian and international tour, Las Vegas, Broadway, Germany, Holland, Spain, Japan and South Korea). Her plays have been produced in Germany, Denmark and Sweden. *Through The Wire*—a musical for NT/Shell Connections, in production 2005. Television: Episodes of "Casualty," "Byker Grove," "Love Hurts," "Gold," "Linda Green"; the screen-plays of "Rag Doll" and "Where's Willy" (ITV) and "Sin Bin" (BBC); the series "Love In The 21st Century" (Channel 4); developing a new original series pilot entitled "Playmates" (United/ITV). Film: currently working on the screenplay for *Shang-a-Lang* (Scala). Awards: Catherine has won the Bristol Old Vic/ITV Playwriting award; Thames Television's Writer-In-Residence award; Thames Television's Best Play award; nominated in 2002 for a Tony award for Best Musical Book for *Mamma Mia!*.

PHYLLIDA LLOYD (*Director*) has directed opera, theatre and recently her first film for television. Theatre includes: *Six Degrees of Separation* (Royal Court), *Hysteria* (Royal Court), *The Threepenny Opera*, *Boston Marriage* (Donmar Warehouse), *The Way of the World*, *Pericles*, *What the Butler Saw*, *The Prince of Miss Jean Brodie*, *The Duchess of Malfi* (Royal National Theatre), *Artists and Admirers*, *The Virtuoso* (Royal Shakespeare Company), *Mamma Mia!* (London, Broadway and worldwide), *The Taming of the Shrew* (Globe), *Opera: La Bohème*, *Medea*, *Carmen*, *L'Étoile*, *Gladiator*, *Albert Herring* (Opera North), *Macbeth* (Paris), *The Handmaid's Tale* (Copenhagen and ENO), *The Carnelities*, *The Verdi Requiem*, *Wagner's Ring Cycle* (English National Opera) and *Wild East* (Royal Court). For *Gladiator* a Film, she received an International Emmy, an E.I.P.A. d'Or, and The Royal Philharmonic Society Award.

WHO'S WHO in the CAST

ANTHONY VAN LAAST (*Choreographer*). Despite coming second in the under-13 diving competition at school, Anthony has gone on to choreograph and direct many shows all over the world and in 1999 was awarded the MBE by Her Majesty the Queen for his services to dance and choreography.

MARK THOMPSON (*Production Designer*) has designed many productions for the Royal National Theatre and Royal Shakespeare Company. On Broadway, he designed *Bornday Dreams*, *Shadowlands*, *Joseph and the Amazing Technicolor Dreamcoat*, *Arcadia*, *Art*, *The Blue Room*, *Blast!*, *Follies* and *The Queen of Spades* for the Metropolitan Opera. In London, Mark has worked many times in the West End and at the Almeida, Donmar and Royal Court. He designed the costumes for the film *The Madness of King George* and is the recipient of four Olivier Awards.

HOWARD HARRISON (*Lighting Designer*) has worked extensively in theatre and opera in the U.K. and around the world. His recent work includes *Mary Poppins* in London; *Mamma Mia!* in London, Broadway and around the world; *Suddenly Last Summer*; *Regimes*; *Oleana* and *The Master Builder* (West End); *Putting It Together*; *Cut on a Hot Tin Roof* (Broadway); *Aida*; *I Masnadieri*; *Othello* and *Il Trovatore* (Royal Opera). The *Metropolis Case* and *Nabucco* (Metropolitan Opera). Howard has been nominated for the Laurence Olivier Award as Best Lighting Designer on six occasions and was the winner of the 2001 Australian Green Room Award for his work on *Mamma Mia!*

ANDREW BRUCE (*Sound Designer*) began his career at the Royal Opera House, London, in 1971. A year later he co-founded Autograph, the British sound design and rental company. His sound design credits include *Song and Dance*, *Little Me*, *Abbazadabra*, *Chess*, *Follies*, *Into the Woods*, *Children of Eden*, *City of Angels*, *Martin Guerre*, *The Fix, Hair*, *The Witches of Eastwick*, *The Secret Garden*, *Sweeney Todd*, the U.K. tours of *Cats* and *Oliver* and all worldwide productions of *Miss Saigon*, *Les Misérables*, *Chitty Chitty Bang Bang* and *Mamma Mia!* His latest design work can be heard on the new London production of *Mary Poppins*.

BOBBY AITKEN (*Sound Designer*) has been involved with theatre sound for over 20 years, designing sound for productions in the U.K. and around the world. London work includes *Cyberjani*, *We Will Rock You*, *Blast!*, *Grease*, *Return to the Forbidden Planet*, *Five Guys Named Moe*, *Which Witch*, *Metropolis*, *Pete Townsend's The*

Iron Man, *In the Midnight Hour*, *High Society*, *Time, A Saint She Ain't*, *The Best of Times*, *Soultrain*, *From a Jack to a King*, *Sweeney Todd*, *Bitter Sweet*, *Children of Eden*, *The Fix* and *Mamma Mia!* U.K. regional work includes productions at Coventry Belgrade, Derby Playhouse, Sheffield Crucible, Manchester Royal Exchange, Watford Palace and Leicester Haymarket. RSC: *The Beggars Opera* and *Barbarian Fair*. Opera: for the past four years Bobby has been working to create techniques to deliver credible sound reinforcement for large scale, in-the-round opera production. Work has included *Carmen*, *Maidane Butterfly*, *Tosca*, *Aida* and *La Bohème* at the Royal Albert Hall.

MARTIN KOCH (*Musical Supervisor, Additional Arrangements and Materials*). Musical supervisor: *Les Misérables* eight productions worldwide; *Miss Saigon* four productions worldwide; *Cats* London; *Oliver!* London; *Martin Guerre* U.K. tour; *Mamma Mia!* 14 productions worldwide. Orchestration: *Just So*, *Moby Dick*, *Tutankhamun*, *Which Witch*, *Mamma Mia!* (Tony nomination 2002), *Jerry Springer The Opera*. Many arrangements for international artists and orchestras. Koch & Gilpin: Martin started this music production company with long time friend and collaborator Nick Gilpin. They have been responsible for the production and composition of numerous TV programs and produced many albums, including *Mamma Mia!* (Grammy nomination 2002) and *Jerry Springer The Opera*. They are currently working on the stage production of Billy Elliot and film score for the forthcoming *A Way Through the Woods*.

SUSAN DRAUS (*Music Director*). Broadway: *Good Vibrations*. Winner of several DramaLogue Awards, Susan was also nominated for her writing and music direction of *Vices* in Chicago. She has arranged for Henry Mancini, orchestrated for the Detroit Symphony Orchestra, served as arranging consultant for Walt Disney Imagineering and most recently did the vocal arranging for the new off-Broadway hit, *Bingo*.

NICHOLA TREHERNE (*Associate Choreographer*). Associate director/choreographer *Joseph and the Amazing Technicolor Dreamcoat*, worldwide. Artistic Supervisor *Starlight Express* (London). Director *Ricky Nelson Story* (Sydney), *Fame* (Oslo). Assistant director: *Bye Bye Love* (London). Choreographer: *Yasagov* (Sydney), *Star for a Night* (Cadogan TV), *The Barber of Seville* (Holland Park) and *One Touch of Venus* (Kings Head, London). Associate Choreographer *Hair* (London).

WHO'S WHO in the CAST

Carnat Jones (Germany), *Shall We Dance* (Oslo), *Jesus Christ Superstar* (U.K. tour and video), *Whistle Down the Wind* (London), Heineken concert (Rotterdam), *Born to Dream* (Apollo Victoria, London), *Burn the Floor* (world tour and video).

MARTHA BANTA (Resident Director) is the Artistic Director of the Adirondack Theatre Festival. She served as Artistic Associate at New York Theatre Workshop. Some credits include directing new work at Lincoln Center, NYTW, Soho Rep, Ensemble Studio Theatre, New Georges, Cincinnati Playhouse, Portland Stage, Rent in Japan and Germany and *Playhouse Disney Live* in Disneyworld.

TARA RUBIN CASTING (Casting). Broadway: *Spinaltap*; *Good Vibrations*; *Bombay Dreams*; *The Producers*; *Mamma Mia!*; *OklaHoma!*; *Flower Drum Song*; *Imaginary Friends*; *Metamorphoses* (N.Y. casting); *The Phantom of the Opera*; Lincoln Center Theater: *The Frogs*; *Contact*; *Thou Shalt Not A Man of No Importance*; *Anything Goes* (concert). National tour: *On The Record*; *Les Misérables*. Off-Broadway: Second Stage; *White Chocolate*. Regional: McCarter, La Jolla, Huntington, Goodspeed, Kennedy Center, Yale Rep. Member: Casting Society of America.

STEPHANIE GORIN, C.D.C. (Casting). Credits include *The Lion King*, *Grease*, *West Side Story*, *Fame*, *Ladies' Night*, *Rent*, *Beauty and the Beast*, *Crazy for You*, *Miss Saigon* and *Forever Plaid*. Film/television: "Jett Jackson," "In a Heartbeat," *Quints*, *Cover Girls*, *Phantom of the Megaplex* (Disney), *Jimi Hendrix Story*, *Feast of all Saints*, *Harlan County War*, *Common Ground*, *Saints*, *Paramount/Showtime*, *The Ride* (Carnalium). "Many thanks to associates Janelle Hutchinson, Charles Sernineno, my family and co-workers."

DAVID GRINDROD (Casting). David founded David Grindrod Associates with Stephen Crockett in 1998. Current London Casting: Chicago (and U.K. tour), *Hairspray*, *Mamma Mia!* (Worldwide), *The Woman in White*. DVD/video casting: *Joseph and the Amazing Technicolor Dreamcoat* (Silver Rose Montreux Award Music Category); *Jesus Christ Superstar* (2001 Emmy Award); *Kiss Me, Kate*; *Our House*. Film: *The Phantom of the Opera* directed by Joel Schumacher. DGA is a member of the Casting Directors Guild of Great Britain.

ARTHUR SICCARDI THEATRICAL SERVICES, INC. (Production Manager) has served as technical supervisor on more than 200 Broadway shows, including *A Chorus Line*;

Gypsy; Chicago; Hello, Dolly!; Cats; The Real Thing; Bullroam; Dreamgirls; Broadway Bound; Chess; Cat on a Hat Tin Roof; Jerome Robbins' Broadway; City of Angels; Biloxi Blues; Death and the Maiden; My One and Only; Victor, Victoria; My Fair Lady; Sunset Boulevard; Fiddler on the Roof; Mamma Mia! national tours; *Amie Get Your Guts*; The Tony Awards.

NINA LANNAN ASSOCIATES (General Management/Executive Producer). Current Broadway productions include *Mamma Mia!*, and the new musical *The Color Purple*, based on Alice Walker's best-selling novel; *Mamma Mia!* on tour; and *Mamma Mia!* in Las Vegas. Recent Broadway productions include: *Gypsy*; *Thoroughly Modern Millie* and *The Pillowman*. Upcoming productions include a tour of *The Color Purple* and Broadway productions of the new musicals *Kristina*, *Legally Blonde* and *Ray*.

ANDREW TREAGUS (International Executive Producer) was General Manager for the London production of *Mamma Mia!* and is the International Executive Producer for all international productions of the show. Andrew has managed a large number of musicals in the West End of London including *A Chorus Line*, *Alvin! Misbehavin'*, *Amie, On Your Toes*, *City of Angels*, *Starlight Express*, *Aspects of Love*, *Grease*, *The Rocky Horror Show*, *Joseph and the Amazing Technicolor Dreamcoat*, *Saturday Night Fever*, *Pirates of Penzance*, *Dancin'* and *La Cage aux Folles*. Most recently Andrew managed Adam Cooper's acclaimed new ballet version of *Les Halcons Dangeuses* which had its world premiere in Tokyo in January 2005.

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CREDITS AND ACKNOWLEDGEMENTS

Scenery constructed and loaded by Hudson Scenic Studio, Inc. and Hamilton Scenic Specialty. Computer Motion Control and Automation by Feller Precision, Inc. SHOWTRAK Computer Motion Control for Scenery and Rigging. Sound equipment supplied by Masque Sound. Lighting equipment supplied by Western Show Systems and Vari'Lite, Inc. Soft goods by I. Weiss and Sons. Costumes executed by Barbara Matera Ltd., Intimate New York City, and Carole Costumes. Linen by Lynn Mackey, Wet suits by Aquatic Fabricators of South Florida. Custom Men's shirts by Cogo. Custom writing by C.C. Wei. Custom fabric printing and dyeing by Dyanamix and Gene Magda. Shoes by Native Leather, Rakau Leather and T.O. Day. Gloves by Corinda James. Properties by Paragon Theme and Prop Fabrication. Flash Bronze provided by Larcorne. Cough Drops provided by Roda U.S.A. Special thanks to One Garden Restaurant, Bob Barbour from Taylor Guitars, David Hekberg, Leslie Evers and Curtis Cowley.

Mamma Mia! was originally produced in London by LITTLESTAR SERVICES LIMITED on April 6, 1999.

Visit *Mamma Mia!* on the web at www.mammamia.com

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

The backstage and front of the House Employees are represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.).

The musicians employed in this production are members of the American Federation of Musicians.

The Press Agents and Company Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

The production is produced by a member of the League of American Theatres and Producers in collaboration with one BROADWAY professional unrepresented employee.

Theatrical Arts International Staff

Joseph Henson - (President, Producer) oversees three performance seasons for Theatrical Arts International in San Bernardino, Temecula and Escondido. Joseph was the producer of the Broadway series at the Kodak Theatre for two seasons. In addition to that Joseph has worked for some of California's top musical theaters including San Bernardino Civic Light Opera, Starlight Musical Theatre, Civic Light Opera of the South Bay Cities, San Gabriel Civic Light Opera and Bakersfield Civic Light Opera. With Allen Evenson he has produced seven national and international tours including "On Golden Pond" with Jack Klugman, "Pirates of Penzance," "The Christmas Box," "Beauty and the Beast," and "The HMS Pinafore." Joseph graduated with a degree in Theatre from USC.

Allen Evenson - (Executive Vice President, Producer) oversees three seasons for Theatrical Arts International in San Bernardino, Temecula and Escondido. Allen was the producer of the Broadway series at the Kodak Theatre for two seasons. He has been general manager of Performance/Riverside and has worked with San Bernardino Civic Light Opera, Starlight Musical Theatre, Bakersfield Civic Light Opera and Fullerton Civic Light Opera. With Joseph Henson, he has produced seven national and international tours including "On Golden Pond" with Jack Klugman, "Pirates of Penzance," "The Christmas Box," "Beauty and the Beast," and "The HMS Pinafore." He has overseen eighteen years of productions and his technical expertise and management has influenced over 120 different productions.

Robert Abramoff - (Executive Vice President, Producer) has been producer and co-producer of numerous feature films including "Red Scorpion" starring Dolph Lundgren, "Good Luck" starring Gregory Hines & Vincent D'Onofrio, and "High Voltage" starring Antonio Sabato, Jr. He is also president and founder of International Marketing Systems, Inc., specializing in marketing consultancy, and of High Ridge Media, a Denver-based multimedia and television production company, whose clients include TCI and Starz/Encore Cable. Robert is a partner in the law firm of Burgee & Abramoff, serving as legal counsel to numerous entertainers and producers, including Lorna & Milton Berle, and Allen Voices (owned by Leonard Nimoy).

Jesse James Dinkel - (Associate Producer) Jesses has been employed with TAI since 1998, and is currently Associate Producer with the company. Jesse's producing credits include: David Auburn's "Proof," the award winning "Amadeus," "Grease," and "Of Mice and Men," starring Jim Hanks. He has produced the national tours of "The Gold Rush Revue," "It Was the Night Before Christmas," and "The Little Mermaid."

Ezequiel (Zeke) Garza - (Director of Business Affairs) Zeke has been with TAI since 2001 and is in charge of daily operations. Prior to arriving at TAI, he served as the Marketing Sales Manager for Disney Theatricals, acting as a liaison to the Pantages Theatre and Disney for the West Coast production of "The Lion King." Zeke was the Western Regional Director of Ticketmaster for four years and Season Ticketing Manager for the Pacific Symphony Orchestra.

Michelle Brown - Box Office Manager
Gisel Hanna - Assistant Box Office Manager
Aaron States - Telemarketing Supervisor/Group Sales
Ron Medeiros - Advertising Account Executive
Dwight Rountree - Telemarketing Manager/Sales Manager
Larry Fernandez - Telemarketing Manager
Carmen Voce - Box Office Assistant
Mary Henson - Account Supervisor
Mark D. Benjamin - House Manager
Ann Marie Fowler - Usher Supervisor
Doris Turner - Bar Manager

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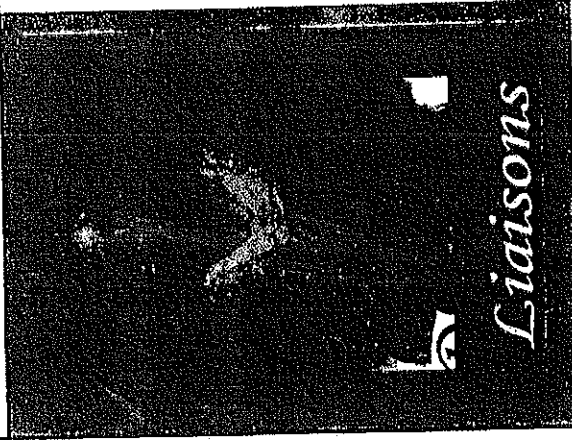
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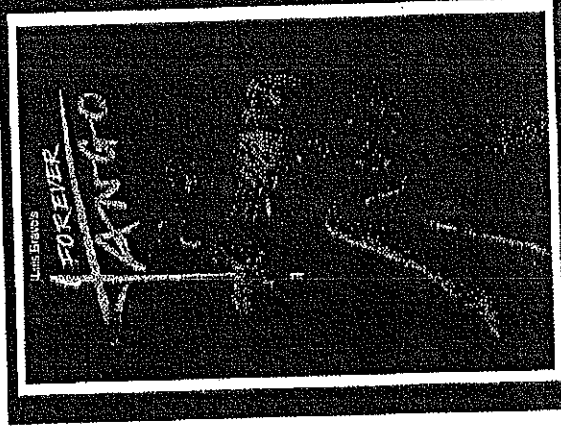
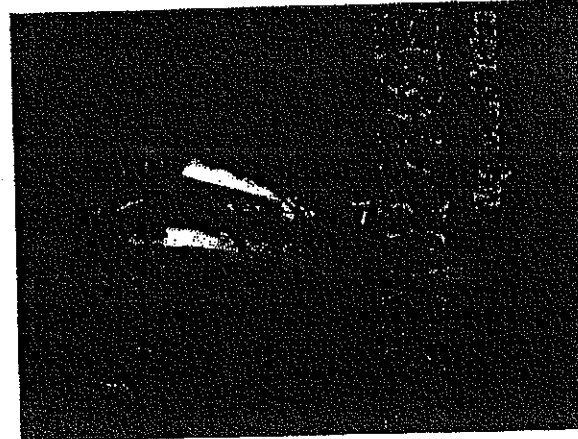
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EXHIBIT 7

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SUM-100

SUMMONS (CITACION JUDICIAL)

NOTICE TO DEFENDANT: (AVISO AL DEMANDADO):

THE MAMMA MIA! USA TOUR 2 LIMITED PARTNERSHIP, a New York limited partnership, and DOES 1 through 50, inclusive

YOU ARE BEING SUED BY PLAINTIFF:

(LO ESTÁ DEMANDANDO EL DEMANDANTE):

THEATRICAL ARTS INTERNATIONAL, INC., a California corporation

FOR COURT USE ONLY
(SOLO PARA USO DE LA CORTE)

FILED
SUPERIOR COURT
COUNTY OF SAN BERNARDINO
SAN BERNARDINO DISTRICT

MAY 8 2006

By Jacquelyn A. Holmes Deputy

You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form. If you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DÍAS DE CALENDARIO después de que le entreguen esta citación y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefónica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y más información en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le queda más cerca. Si no puede pagar la cuota de presentación, pida al secretario de la corte que le dé un formulario de exención de pago de costas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podrá quitar su sueldo, dinero y bienes sin más advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remisión a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/) o poniéndose en contacto con la corte o el colegio de abogados locales.

The name and address of the court is:

(El nombre y dirección de la corte es):

San Bernardino Superior Court
351 N. Arrowhead Ave.
San Bernardino, CA 92415

The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is:

(El nombre, la dirección y el número de teléfono del abogado del demandante, o del demandante que no tiene abogado, es):

John G. Burgee, Burgee & Abramoff, PC, 20501 Ventura Boulevard, Suite 262, Woodland Hills, CA 91364,
(818) 264-7575

DATE: MAY 8 2006
(Fecha)

Clerk, by Jacquelyn A. Holmes Deputy
(Secretario) JACQUELYN A. HOLMES (Adjunto)

(For proof of service of this summons, use Proof of Service of Summons (form POS-010).)

(Para prueba de entrega de esta citación use el formulario Proof of Service of Summons, (POS-010)).

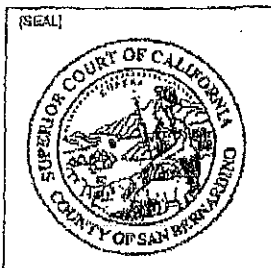
NOTICE TO THE PERSON SERVED: You are served

1. ☐ as an individual defendant.
2. ☐ as the person sued under the fictitious name of (specify):

3. ☐ on behalf of (specify):

- under: ☐ CCP 416.10 (corporation) ☐ CCP 416.60 (minor)
☐ CCP 416.20 (defunct corporation) ☐ CCP 416.70 (conservatee)
☐ CCP 416.40 (association or partnership) ☐ CCP 416.90 (authorized person)
☐ other (specify):

4. ☐ by personal delivery on (date):



11/19/2006 4:43:33 PM

1 JOHN G. BURGE, ESQ. (State Bar No. 132129)
 2 BURGE & ABRAMOFF P.C.
 20501 Ventura Boulevard, Suite 262
 Woodland Hills, California 91364
 (818) 264-7575

FILED
 SUPERIOR COURT
 COUNTY OF SAN BERNARDINO
 SAN BERNARDINO DISTRICT

MAY 11 2006

Attorneys for Plaintiff
 THEATRICAL ARTS INTERNATIONAL, INC.

By Jaqueline A. Hines Deputy

SUPERIOR COURT OF THE STATE OF CALIFORNIA
 FOR THE COUNTY OF SAN BERNARDINO

THEATRICAL ARTS INTERNATIONAL,)
 INC., a California corporation,)
 Plaintiff,)
 vs.)
 THE MAMMA MIA! USA TOUR 2)
 LIMITED PARTNERSHIP, a New York)
 limited partnership, and DOES 1 through 50,)
 inclusive,)
 Defendants.)

CASE NO. ~~06CV31~~ 138221

COMPLAINT FOR:

1. DECLARATORY RELIEF
2. INJUNCTIVE RELIEF

\$200.00

060531 - 2216 9/11

Plaintiff THEATRICAL ARTS INTERNATIONAL, INC. alleges as follows:

FACTS COMMON TO ALL CAUSES OF ACTION

1. Plaintiff THEATRICAL ARTS INTERNATIONAL, INC. ("TAI") is, and was at all times material hereto, a corporation organized and existing under the laws of the State of California with its principal place of business in the County of San Bernardino.

2. Defendant THE MAMMA MIA! USA TOUR 2 LIMITED PARTNERSHIP is, and was at all times material hereto, a limited partnership organized and existing under the laws of the State of New York.

3. The names and capacities, whether individual, corporate, associate or otherwise, of defendants named herein as DOES 1 through 50, inclusive, are unknown to Plaintiff, who

1 therefore sue such defendants by such fictitious names. Plaintiff will amend this Complaint
2 when the true names and capacities of such defendants have been ascertained. Plaintiff further
3 alleges that each such defendant participated in some manner in the actions alleged herein.

4 4. TAI is a theater production company which stages live theater productions at
5 various venues in Southern California including the California Theater located in San
6 Bernardino. Defendants are the producers of a theatrical touring company for the musical
7 production "MAMMA MIA!" (the "Show"). In 2003, TAI booked the Show at the California
8 Theater for February 2006. At the time, the parties agreed to "deal points" which were
9 memorialized in a written document.

10 5. In December 2005, Defendants finally sent TAI a formal contract for the Show.
11 The proposed contract had a number of terms that were unacceptable to TAI. TAI therefore
12 interlineated its changes to terms to the proposed contract. TAI returned the proposed contract
13 with its interlineations to Defendants in January 2006. The parties engaged in discussions
14 concerning TAI's changes to the contract which were never fully resolved. Nonetheless, on
15 February 16, 2006, TAI sent an executed copy of the proposed contract subject to the
16 interlineated terms to Defendants. Defendants never returned a fully executed version of the
17 proposed contract.

18 6. The Show was presented as scheduled during the week of February 21, 2006. As
19 agreed, TAI paid Defendants the guaranteed fee for the Show of \$345,000. Thereafter,
20 Defendants contacted TAI alleging that more than an additional \$100,000 were owing from the
21 presentation of the Show. In support of this claim, Defendants tendered a fully executed version
22 of the proposed contract which contains changes to TAI's interlineations. It is clear that
23 Defendants made their own interlineations and changes to the proposed contract after receiving
24 the interlineated version from TAI, and then executed the proposed contract. TAI never agreed
25 to Defendants' interlineations or modifications of the contract.

26 //

27 //

28 //

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FIRST CAUSE OF ACTION

(Declaratory Relief Against All Defendants)

7. Plaintiff incorporates here by reference all of the allegations set forth in paragraphs 1 through 6, inclusive of this Complaint.

8. A judicable controversy presently exists among the parties wherein Plaintiff contends that the written document purporting to be a fully executed contract between the parties is a fraud and invalid. TAI never agreed to the modifications contained in that document which were made by Defendants after TAI's execution thereof. Inasmuch as Defendants have tendered the fraudulent contract as support for their monetary demands, Plaintiff is informed and believes and thereon alleges that Defendants dispute Plaintiff's position with respect to the purported contract.

9. Given the fact that the parties never agreed to terms of a formal contract, there is a judicable controversy between the parties as to the terms of their relationship. The Court is needed to settle the disputes as to the terms of the parties' relationship so that they may address and resolve Defendants' demands for compensation.

10. Finally, a judicable controversy presently exists among the parties wherein Defendants contend and Plaintiff denies that any further compensation is owed to Defendants in connection with the Show. This allegation by Defendants is harming Plaintiff in its ability to do business.

11. With respect to the foregoing, Plaintiff seeks a judicial declaration that the purported written contract is invalid, a judicial statement settling the terms of the parties' relationship and a judicial declaration that Defendants are not entitled to any further compensation from Plaintiff in connection with the Show.

SECOND CAUSE OF ACTION

(Injunctive Relief Against All Defendants)

12. Plaintiff incorporates here by reference all of the allegations set forth in paragraphs 1 through 10, inclusive of this Complaint.

//

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1 13. Based upon the purported written contract, Defendants have threatened to
2 commence an arbitration proceeding in New York as set forth in that document. However, since
3 the document does not constitute a valid contract between the parties, there is no basis for
4 Defendants to proceed with arbitration.

5 14. Proceeding with arbitration will result in a multiplicity of actions, usurp the
6 authority of this Court, and cause damage to Plaintiff by requiring it to participate in a void
7 proceeding and potentially subject Plaintiff to an award inconsistent with the Court's
8 determination in this action. In order to prevent the aforesaid irreparable harm, Plaintiff seeks a
9 preliminary and permanent injunction against Defendants enjoining them from initiating,
10 prosecuting, proceeding or continuing with arbitration pursuant to the purported written contract.

11

12 WHEREFORE, Plaintiff prays for judgment against Defendants, and each of them, as
13 follows:

14 ON THE FIRST CAUSE OF ACTION:

15 1. For a declaration that the purported written contract between the parties is invalid
16 and of no force or effect;

17 2. For a declaration as to the terms of the parties' relationship;

18 3. For a declaration that Plaintiff does not owe Defendants any further compensation
19 in connection with the Show;

20 ON THE SECOND CAUSE OF ACTION:

21 4. For a temporary restraining order and preliminary and permanent injunction
22 enjoining Defendants from initiation, prosecuting, pursuing or continuing any arbitration
23 pursuant to the purported written contract;

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1 ON ALL CAUSES OF ACTION:

2 5. For costs of suit; and

3 6. For such further relief as the Court deems just and proper

4
5 DATED: May 29, 2006.

BURGEE & ABRAMOFF P.C.

6
7 By: 

JOHN G. BURGEE
Attorneys for Plaintiff THEATRICAL ARTS
INTERNATIONAL, INC.

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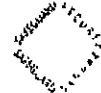
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Attorney Name:	Al J. J Daniel, Jr.		
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